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ABSTRACT

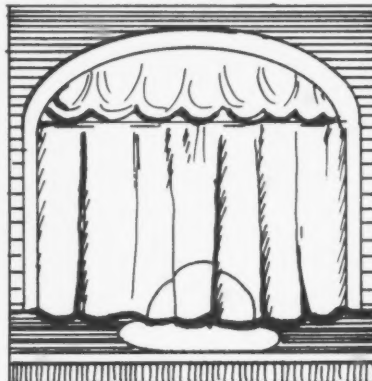
Designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of poetry, this collection of materials, lessons, and activities covers some of the most frequently taught poems in New York City ninth-grade classrooms. The document begins with a general introduction to teaching poetry, including specific suggestions for teaching the genre to ninth-grade students. Next is a description of a resource unit on teaching poetry, called "The Poet Observes." Details about the unit follow, including information on (1) ninth-grade goals and objectives; (2) preparatory activities; (3) motivation; (4) themes; (5) the elements of poetry; (6) reading poetry aloud; (7) writing; (8) research activities; (9) enrichment activities; (10) audiovisual materials; and (11) teaching vocabulary through poetry. A bibliography, a glossary of thoughts on poetry, 15 sample lessons concerning different types of poetry, and a vocabulary list comprise the remainder of the booklet. A list of poems appearing in the guide is included on the table of contents page. (SKC)

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Teaching Literature Grade 9

Integrating The Communication Arts

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Poetry

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Teaching Literature Grade 9

Integrating The Communication Arts



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FOREWORD

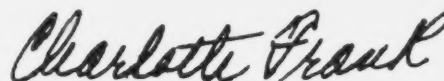
The materials, lessons, and activities included in the curriculum units which comprise Teaching Literature Grade 9: Integrating the Communication Arts are designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of the works of literature (fiction and nonfiction).

To separate the teaching of literature from the teaching of writing skills or effective speaking and listening skills is to fragment English classes. Only by planning lessons which blend all the communication arts can we hope to develop within students a view of English as a unified whole. The works selected for inclusion in the units are those most frequently used in ninth grade classes, based upon a survey of more than sixty schools.

Each unit begins with a general introduction to the teaching of a particular genre followed by specific suggestions for teaching that genre to ninth grade students. Resource guides have been included to assist teachers in developing their own approaches to teach both the genre and the specific work exemplified in the unit.

The sample set of lesson plans represents one approach to teaching the work(s). No teacher will use all the lessons provided. They should be seen as representing a variety of possible lessons to teach the particular work.

We hope that the material included in these units will assist the teacher in using literature to integrate listening, speaking, reading, and writing activities.



Charlotte Frank
Executive Director
Division of Curriculum and
Instruction

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GENERAL INTRODUCTION

Poetry is the oldest and most varied form of literature. The Iliad, the Twenty-third Psalm, Hamlet, "The Raven," "Casey at the Bat," limericks, and the latest rock-and-roll lyrics are all poetry. Responding to poetry, like responding to music and drama, is a universal expression of humanity that links ages and cultures, classes, races, and religions.

Despite the tremendous range of poetic forms and the diversity of poetic subjects, the poet is the most constrained of all writers. This is so because the essence of poetry is the use of heightened, charged, and concentrated language, language enhanced in beauty and enriched in meaning, language that communicates and recreates feeling and experience. Because the poet's language is so intense and condensed, poetry appeals more vigorously to the imagination, more strenuously to our feelings than do other genres of literature.

Poetry is an essential vehicle in the transmission of our culture. Helping the student to acquire a positive attitude toward poetry and the basic skills needed to read a poem gives the student access to many of the greatest expressions of our ideals and values.

In addition, since the poet speaks with a voice so personal and direct, the study of poetry sensitizes the student to the feelings, attitudes, and experiences of others. The study of poetry for its literary values also has its rewards. Here, the student is made newly aware of the power and beauty of language. Every skill is exercised: observing, listening, memorizing, reciting, writing (both poetry and prose), and thinking.

The pedagogical benefits to the teacher and the students that derive from the teaching of poetry in the ninth grade are manifold. Because most poems are short and easily reproduced, they can be used in many different parts of a lesson, even when the topic of the lesson is other than poetry. Short poems can be used as a motivation. They can be used to help students explore the symbols and themes of other works. The application section of a lesson can often involve relating the understandings developed in the lesson to a poem. A schoolwide poetry effort will encourage positive student responses to poetry. Such an effort should include the school's literary magazine, bulletin board displays, assembly programs, regular brief poetry readings over the public address system, and the frequent use of poems in many different types of lessons.

Ninth Grade Goals and Objectives

In order to benefit as much as possible from the study of poetry, the student should derive pleasure from reading and hearing poems. Poems should be enjoyed for their sound and meaning. In his/her encounter with poetry, the student's imagination, sensory awareness, and empathy should be called upon and developed.

To prepare students for their future study of poetry, they should become acquainted with many of the forms, structures, and devices of poetry. Recognition is the goal, rather than memorization of definitions. This background of acquaintance and familiarity should be achieved through a variety of experiences. Students should experience poetry by writing, memorizing, reciting, reading silently and aloud, and listening.

The comprehensive theme of the ninth grade is "Understanding of Self and Others." One way in which a poetry unit contributes to the achievement of that goal, is by encouraging self-expression through writing poetry. To help students write poetry, choose poems which, because of their form or style, are easily imitated. Students always benefit from models. Some of the simpler poetic forms that make good models are the haiku, the cinquain, the poetic catalog, and the riddle.

Students also need to acquire the skills needed to read and analyze poetry. For most ninth graders, this means the development of a few basic skills through frequent reinforcement, skills which facilitate the discovery of meaning and the expression of appreciation but do not involve more sophisticated abstract concepts which are difficult to exemplify concretely. A ninth grade poetry unit should also correct students' misconceptions about poetry. Some students believe that poems must be exclusively about beautiful and noble things, such as love and nature, or that it should teach us moral lessons. Students sometimes feel that poetry is remote and tedious, that it is sissified, that it must rhyme. Misconceptions such as these must be challenged in order to promote a truer appreciation and to increase pleasure.

Approaches to Teaching Poetry

Each of the following units has different teaching objectives.

The Poet Observes

Objectives*:

- . to help students see, feel, understand and enjoy more keenly through poetry.
- . to acquaint students with a wide range of poetic expression -- rhymed and unrhymed, rigidly metrical and metrically freer, stanzaic and non-stanzaic, dealing with a wide range of concerns and emotions.
- . to increase students' sensitivity to and appreciation of rhyme and rhythm, stanzas, imagery, and figurative language.
- . to overcome misconceptions about poetry.
- . to develop students' understanding of the distinction between poetry and prose, and their appreciation of poetic prose.

Acquainting students with the world of poetry through the development of concepts, skills, and appreciations is best achieved through a sequential approach in which each lesson builds upon previous lessons, repeating, reinforcing, and finally extending what has already been learned. At the same time, every poetry lesson should integrate reading, writing, and thinking skills along with listening and speaking activities.

Poems are meant to be read aloud. Since this unit emphasizes students' experiencing poetry, teachers should reinforce and extend learning by reading poems aloud or by using recorded poems. Often, an excellent reading does more to convey the poem than the best discussion. For many students, hearing an expressive voice releases an emotional response. Also, the good, emotional reading of a poem encourages students to read aloud with expression. Some lessons should culminate in expressive reading of the poem by students. For enrichment, invite students to record renditions of their favorite poems, to compare two readings of the same poem, or to prepare anthologies of their favorite poems.

When studying rhyme or meter, students can be encouraged to write couplets. Poetic epitaphs, like those in the Spoon River Anthology, are interesting and easily imitated. More advanced students might write sonnets.

Students' work in the introductory unit should culminate in a project. Many poetry projects are suggested in the resource section. For example, a magazine of student poems and responses to poems, and a bulletin board display of student poems and illustrative artwork encourage self-expression, foster skills in planning and cooperation, offer each student the opportunity for meaningful participation, and provide the student with additional ways to demonstrate achievement.

* See "A Scope and Sequence, Grades 9-12" for a more extensive listing of objectives.

"What is poetry?" is the focal question of the unit, The Poet Observes. Students answer this question by learning what a poem can be. Their answer is empirical rather than analytical, based on experience rather than on abstract definition. Without requiring an overemphasis on terminology, the teacher should transmit a feeling for what makes a poem a poem, no matter what its subject.

The Poet Responds

After students have been introduced to the world of poetry, a follow-up unit should be planned which deepens their understanding and extends their skills and appreciations. This is best accomplished by a thematic organization which reflects the overall theme of the ninth grade. Some appropriate themes suggest themselves: (1) "feelings of joy and sadness," (2) "greatness and success," (3) "the beautiful and the ordinary," (4) "human values," (e.g., courage, friendship, freedom, love, faith) (5) "the stages of life," (childhood, adolescence, adulthood, marriage and family, old age, death) and (6) "the world of work."

Objectives:

- . to deepen students' understanding of themselves and others
- . to further promote students' enjoyment of poetry
- . to reinforce and extend the understanding of theme, sound effects, rhythm, structure, poetic diction, and figurative language
- . to develop students' understanding and appreciation of the use of poetic devices such as personification, rhyme, alliteration, onomatopoeia, and diction.
- . to develop thinking skills through the comparison and contrast of different treatments of a subject
- . to develop writing skills through compositions of comparison and contrast, and other reaction papers
- . to enhance the appreciation of the differences of style and purpose between poetry and prose.

In teaching this unit, the teacher should motivate student interest in the chosen theme and sharpen students' perceptions through consideration of different poetic treatments of the theme. The teacher should build on the achievements of the introductory unit and continuously communicate the expectation that the practices and concepts developed in studying The Poet Observes will be taken up again in the second unit, The Poet Responds.

Even as these expectations are communicated, the teacher must accept that students will not have mastered all the concepts and skills taught. Accordingly, the teacher must provide ongoing assessment of students' progress and reinforce the students' grasp of basic concepts through review, repetition, and feedback.

The whole unit must also be organized sequentially, beginning with the easiest poems, poems that most directly and concretely illustrate the theme, and progressing to more sophisticated poems, poems that are best understood by reference to the simpler ones. This unit is a follow-up, not a culmination.

Teachers who wish to employ a different approach might consider organizing a poetry unit which focuses on poems by:

- . subject: war, protest, satire, mystery, family, animals, city scenes, etc.
- . values: compassion, loyalty, friendship, responsibility. (Students can understand these abstract terms through examples that are abundantly provided in poetic form.)
- . one author: advanced classes may attempt Shakespeare's sonnets, and excerpts from the plays; other classes will find many poems for study among the works of Robert Frost, Langston Hughes, Edgar Allan Poe, Carl Sandburg, A.E. Houseman, Edgar Lee Masters, Edwin Arlington Robinson, Ogden Nash, Rudyard Kipling, Walter de la Mare, Amy Lowell, and Emily Dickinson.
- . country, region, or era: this approach may facilitate the integration of poetry into the larger curricular pattern of ninth grade English and social studies. The poetry of countries throughout the world may be the theme, using poems from different regions or from different periods in history.
- . genre or form: students might concentrate on narrative, light verse, or on lyric poetry; on monologues, poems set to music, epitaphs, elegies, sonnets, pastoral poems, or poems that celebrate an occasion.
- . combining the above approaches.

The Poet's Skill (an advanced unit of poetry):

Using poems of varied subjects, themes, and genres, this unit puts greater emphasis on the sequential development of comprehension skills. The focal question is, "How Do We Analyze a Poem?" The analytic skills needed include: distinguishing the speaker of a dramatic poem from the author; recognizing the contributions of poetic diction, poetic form, denotative and connotative language, imagery and figures of speech; interpreting irony; recognizing and understanding tone, and distinguishing a poem's theme from its subject.

Even though this is a more advanced unit, all the concepts of teaching poetry apply. The teacher should begin with the simplest poems and teach a poem for only one skill, while making use of many previously learned skills. Each lesson should begin with a motivation that reaches the students' level of experience and understanding and should return to the motivation throughout the lesson. Pre-teach the "stopper words" and eschew poems whose language poses a serious barrier to comprehension and enjoyment.

Selection of Poems

When selecting poems:

- . choose poems whose subjects are easily recognized in the everyday lives of urban students; do not, however, assume that the treatment must be perfectly obvious and pedestrian. Rather, select poems that balance the recognizable with the exciting, while appealing to the senses and to the imagination. Every care must be taken to ensure that this experience with poetry is a successful one. Avoid poems that are too difficult, too subtle, and too sophisticated.
- . choose poems that treat a diversity of subjects, thereby widening the audience. Likewise, diversity in mood and emotional appeal will interest more students and also help to demonstrate the range of the world of poetry. The teacher may, on occasion, pair poems that treat the same subject in different ways.
- . choose poems whose language (vocabulary and syntax) will enhance the students' efforts to enjoy and understand them.
- . choose poems that appeal strongly to the senses and to the imagination; poems that require the reader to visualize an image, or to feel the likeness implicit in a metaphor are valuable.
- . the language of the poem should be readily accessible to ninth graders.
- . the poem should be clearly related to the overall theme-- Understanding of Self and Others--in a way that ninth graders can understand and appreciate.
- . their subjects should be about the concerns, interests, feelings, and experiences of adolescents. Many teenagers, for example, have mourned the death of friends and family members, suffered through the divorce or separation of their parents, and protested the shameful treatment of elderly grandparents. Use these experiences to fuel the ninth graders' response to poetry. Never underestimate their ability to experience vicariously.
- . select poems that appeal to or challenge the adolescents' idealism and sense of justice.
- . include those which stimulate critical thinking.
- . the poem should lend itself to discussion of one element of poetry which is particularly vivid and important. However, never subordinate the meaning of the poem to the elements of poetry.
- . teach both narrative and lyric poetry.
- . choose those related to current events that interest your students. Save newspaper and magazine accounts of these events, especially photographs. These are invaluable as motivators.

- . introduce examples of currently popular songs which illustrate an important aspect of poetry or illuminate a theme.
- . use the students' own poems. Maintain a file of their poetry. Use A Pride of Poets,* an anthology of award winning poems by New York City high school students.

General Activities

There are many techniques a teacher can employ to make a poetry unit interesting, exciting and rewarding. Some of these should become integral parts of many poetry lessons; others are best reserved for homework done in preparation for particular lessons and some, clearly, are longer projects.

- . Always include an oral reading or professional readings of the poem on tape or record.
- . After students have heard two or more competent readings of the poem and have discussed the poem, choose individual students to read the poem aloud. It is very helpful to discuss different oral interpretations of a poem.
- . Occasionally use choral and responsive reading.
- . Dramatize poetry through the techniques of readers' theater.
- . Designate a poetry-reading day in which committees of students present an author or theme through the reading and discussion of several poems and background material.
- . Require students to memorize short poems or self-contained, meaningful sections of poems of their own choice.
- . Have students write poetry by imitating the structure and style of models discussed in class. Students might attempt something as short as a single metered line or an extended poetic catalog, or a dramatic monologue.
- . Poetry should stimulate a wide variety of prose reactions: paraphrases of poems, emotional responses, evaluations, vivid prose descriptions, compositions of comparison and contrast, brief biographies of poets. In addition, relevant clippings from magazines or newspapers, illustrations, musical accompaniments, and other projects can be productively used.
- . Put together a class magazine to highlight students' poetry and responses to poetry.
- . Create bulletin board displays using student artwork and poetry, magazine and newspaper clippings, and photographs to highlight poetry and poetic themes.

*Division of High Schools and the Division of Curriculum and Instruction, A Pride of Poets (New York: Board of Education of the City of New York, 1984).

- . Train students to read poems for assembly programs and over the public address system; choral reading can also be used for this activity.
- . Read and discuss brief examples of poetic prose. Compare these to poetry. Good examples include "The Gettysburg Address," "A Child's Christmas in Wales," and many passages from the Bible.
- . Contrast paraphrases to poetic narratives.
- . Present students with a list of "definitions" or statements about poetry by famous poets. Have students react to these and cite examples from poems they have read. (See pp. 27-28.)

RESOURCE UNIT

The Poet Observes

Introduction: The Poet Observes

This resource unit contains material that a teacher can use in planning the introductory unit on poetry, The Poet Observes. It contains far more material than any teacher will use with an individual class. Teachers must select the particular activities and techniques which will help them achieve the objectives they set.

Performance Objectives

Students will be able to:

- . develop an aesthetic sensibility to the beauty of commonplace objects, of scenes of New York City life, and of nature.
- . develop an awareness of literary devices: simile, metaphor, symbolism, contrast, theme, and other terms.
- . develop an appreciation of the ways in which poetry appeals to the senses through sound effects and images.
- . develop skill in writing about poetry: incorporating quotes from poems, supporting opinions through specific references to poems, comparing/contrasting two poems, explaining themes, plus other related activities.
- . develop skill in listening to poetry.
- . develop skill in the oral reading of poems.
- . understand such basic terms as narrator, line, stanza, rhyme, lyric, and other poetic terms.
- . differentiate between literal and figurative language.
- . express an awareness of how poetry helps us understand ourselves and others.
- . gain insight into the barriers that exist between people and groups in our society.
- . recognize the effects of prejudice on the attitudes, aspirations and self-images of the victims of prejudice.
- . evaluate the degree to which various reactions to prejudice are constructive.
- . investigate the meaning and importance of individualism.
- . explore different attitudes toward death.

Preparatory Activities

To stimulate student interest in poetry:

- . decorate your room with photographs and prints that illustrate famous lines of poetry.
- . set up a display of poetry anthologies aimed at teenagers. Include, for example, books of song lyrics, duplicated copies of many poems, biographical information about authors, and statements of their themes.
- . make available a tape recorder and phonograph for use in a poetry corner.
- . play selections from "Come to Your Senses," especially the first filmstrip on sensory awareness. (See Bibliography)
- . integrate poetry into lessons on other topics.
- . lead discussions on the themes of the poetry unit (see below).
- . have students report on poems they have read and loved.
- . introduce a poetic "quote of the day," keyed to work in class or current events.
- . encourage students to write poetry; display samples of their poetry.
- . have students research the lives, interests, and themes of the poets to be studied.

To develop sensitivity to, and awareness of, the areas to be studied, lead discussions about:

- . important choices students must make
- . planning ahead
- . forces that divide people from each other in our society
- . the beauty of nature
- . the beauty of ordinary things
- . the value of imagination
- . the reflection of students' personalities through their own rooms

Encourage projects, such as:

- . illustrating haiku with photographs, drawings, and paintings
- . reporting on a series of songs on the same theme
- . describing how a vivid experience, such as being at a party, a ballgame, a disaster, involved all the senses

Motivation

Preparatory discussions and activities will increase the interest of the students in poetry and broaden their horizons. It is necessary, nevertheless, to begin each lesson with a motivation that connects students' experiences to the poem to be studied. The questions and activities that follow can all be used to motivate the lessons in The Poet Observes unit.

- . Display a photograph or print.
 - What feelings or mood does it evoke? How does it do so?
 - How could a writer evoke the same feelings with words?
- . Discuss the concept of success. Ask:
 - What attitudes are most important in producing success?
 - Can success damage a person? How?
- . Discuss what qualities are most desirable in a neighbor. Ask:
 - What can neighbors do to ensure that they get along?
- . Discuss what parents can do to give their children strength and hope. Ask:
 - How can parents help their children deal with life's obstacles without spoiling them?
- . Discuss what people should do when they find out that others are prejudiced against them. Ask:
 - What attitudes and reactions will be most helpful to victims of prejudice? Why?
- . Discuss what students would miss the most if they were away from home for a long time. Ask:
 - Why would you miss these things?
 - Does this mean that these things are the most important? Explain.
- . Present the class with a definition of poetry. Ask:
 - Based on previous reading, does it agree or disagree with your experience? Why?
 - To what extent does today's poem fit the definition?
- . Play the end or beginning of a piece of orchestral music. Ask:
 - How are the musicians able to stop, or begin, at the same time?

- . Put several nursery rhymes on the board and read them in a sing-song voice.
Ask:

- Why do we remember these?
- What effect do they have on us now?

Themes

- . The importance of beauty for city dwellers
- . The beneficial effects of nature on the spirit
- . The importance of ambitions and dreams
- . The necessity of planning ahead
- . The need to know yourself in order to make wise decisions
- . The anonymity of city life
- . Machine-made vs. natural--which is better? Which is more beautiful?
- . Learning about people from the things they love

The Elements of Poetry

Understanding the many different elements of poetry enriches a student's appreciation of the genre.

Narrative and Lyric Poetry

Narrative poetry tells a story. The speaker may be the author of the poem, but does not have to be; the speaker may be a participant in the story, an observer or a commentator. The story itself can be studied for the elements and structure of plot that any story uses. Examples of narrative poetry appropriate to ninth graders are: "Casey At the Bat," "The Listeners," "Ballad of the Harp Weaver," "The Raven," "Paul Revere's Ride," "The Charge of the Light Brigade," "The Highwayman," as well as many ballads, such as "Lord Randall," "Sir Patrick Spens," "Barbara Allen," and "The Golden Vanity."

Lyric originally referred to a song accompanied by a lyre. Now lyric refers to any non-narrative poem with one speaker. In a lyric the speaker expresses his/her thoughts or feelings about a topic or about the situation he/she is in. The audience addressed may be the reader or another person. However, in the case of many lyrics we do not imagine any audience, and then the lyric poem is like a soliloquy, an inward address. Lyrics are generally short. They express a mood. Compared to most narratives, they are more personal and emotional. "The Lake Isle of Innisfree," "To an Athlete Dying Young," "Sea Fever," "I Wandered Lonely as a Cloud," "The Base Stealer," "Stopping by Woods on a Snowy Evening," "Ex-Basketball Player," "Mother to Son," and "Steam Shovel" are all lyric poems suitable for ninth graders.

Stanza

The stanza is the most important structural unit of poetry. It corresponds to the paragraph in prose.

Students should be taught to examine each stanza for the idea, feeling, aspect of an experience, or part of a story it develops. Students should also be taught to seek the meaningful progression behind the sequence of stanzas in a longer poem. When a poem is not divided into stanzas, students should be taught to analyze the poem as though it were, imagining it divided into stanzas where the subject or speaker changes.

Rhyme and Rhyme Scheme

Two words rhyme when the last stressed vowel and all the following sounds of each are identical. It is neither necessary nor wise to teach ninth graders the various classifications of rhyme, such as masculine/feminine, end/internal, or true/slant; nor is it appropriate that they learn to identify intricate rhyme schemes such as Shakespearean, Petrarchan and Spenserian. Indeed, to teach these risks deadening the students' experience of rhyme.

Instead, teach rhyme for its purposes in poetry. These chiefly are:

- . to organize lines into stanzas
- . to delight with the pleasure of sound
- . to aid the memory
- . to help convey meaning

Students can be asked to make their own rhyme lists on a given subject, and then to write rhymed lines. For example, if the subject is love, the rhyme words (including slant rhymes) might include: love, prove, approve, leave, above, grieve, move, remove, blue, gloom.

Rhythm

Rhythm refers to the roughly recurring pattern formed by stressed and unstressed syllables and pauses in a line. Approach the teaching of rhythm from the standpoint that rhythm is everywhere: in the heartbeat, in music and dance, in waves at the beach, in cheers at a ballgame, in an engine, in breathing, in jump rope.

- . Demonstrate rhythm in the simplest nursery or advertising rhymes before moving on to songs and ballads.
- . Have students tap out the rhythm of lines. Use such poems as "The Highwayman," "O What Is That Sound," and "The Bells" to help make students aware of rhythm.

Whenever possible, connect rhythm with meaning. Like rhyme, teach rhythm for its purposes in poetry to organize lines into groups. These chiefly are:

- . to aid the memory
- . to bring a distinctly physical pleasure. Ninth graders should be made aware of the way rhythmic lines imitate the rhythms of their subjects, such as those of the galloping horse in "The Highwayman," and of the sea in "Sea Fever."

Imagery

Images are the poet's appeal to the senses. They are usually visual, but may also be auditory, olfactory, tactile, gustatory, or kinesthetic. Students should always be asked to imagine what the poet describes, how things look, feel, smell, and taste, and be encouraged to create their own images through simile and metaphor. To help students do this, give them patterns and examples. For instance, to create visual images, have students start by filling in the blanks: As (color) as (thing) ; as warm as a and a glass of .

Two poems that contain appropriate examples for studying imagery are "Winter" from Love's Labour's Lost, and "The Lake Isle of Innisfree." The purposes for studying imagery are to develop the responsive imagination and to facilitate understanding of the poem as a whole. Thus, in Shakespeare's poem it is necessary to note Marian's "red and raw" nose, an unpleasant but realistic touch. Likewise, the images in Yeats' poem, "the bee-loud glade," for example, aren't just lovely in themselves but help us understand the speaker's yearning for Innisfree and the peace of heart he carried with him "on the pavements grey."

Simile and Metaphor

Simile and metaphor are varieties of comparison. Simile is implicit: "my love is like a red, red rose" and "a poem should be palpable and mute/ as a globed fruit." Metaphor is explicit: "I am a rock, I am an island."

The difference between metaphors and similes is partly a matter of degree. Burns' loved one is like a rose in bloom. The singer is like a rock in many ways. It is the reader's task to discover all the possible ways a singer could be like a rock and then settle on the ones most appropriate to the context. Metaphors usually concentrate more meaning than similes and appeal more to the intellect and imagination. Both metaphors and similes spark and focus the imagination. They link otherwise vague and disordered responses to clearly defined objects. They shock the reader through the truth of their unexpected vision, and satisfy through their inevitability and rightness.

After listening to "I am a Rock" we feel the rightness of the singer's vision: he is emotionally cold, isolated, defensive. In responding to the intensely concentrated meaning of a metaphor the ninth grader can be expected to fail to distinguish between merely personal, private meanings and meanings that are intended and deliberately exploited by the poet. As long as the ninth grader's response does not blatantly contradict the overall meaning of the poem, it is not necessary to do in-depth teaching of these subtleties. The student's ability in this area will be refined in later grades.

In teaching simile and metaphor, it is helpful to provide students with many examples of these figures. Make a list of those they themselves use. Students should practice identifying similes and metaphors and explaining how the qualities of the objects linked in the comparison are alike.

These figures of speech will lose their meaning and beauty for a class if they are over-analyzed. Students should be made aware of them and helped to appreciate their contribution to a poem. Chiefly these are:

- . expressing feeling
- . conveying thought (particularly helping the reader see and feel a truth he might otherwise miss)
- . exercising the imagination
- . giving pleasure
- . condensing language and meaning

When discussing figurative language in class, avoid making the repetitious inquiry, "Which figure is this?" and "What metaphor is used in the next stanza?" It is better to inquire how the figure expresses a feeling or sets a mood, in how many different ways X is like Y, which ways seem appropriate to the context of the poem, or why the poet chose this particular comparison when others were available. Naturally, before students can answer these questions they need to experience many figures of speech. This experience comes best from examining relatively simple examples in poetry and, as suggested, from creating their own.

Diction and Connotative Language

Diction means a choice of words. The most important factors influencing a poet's diction are usually the precise meanings of the words involved, their connotations and their sound. For ninth graders, connotation is the aspect of poetic diction on which the teacher should focus.

Connotation means the commonly and usually held associations with a word, its emotional coloration. For example, in "Richard Cory" Robinson describes Richard Cory as "quietly arrayed" and "admirably schooled in every grace." The connotations of such words as "arrayed" and "schooled" help to create the impression of a man who has enjoyed all the advantages of wealth and breeding. Had Robinson used the phrases "conservatively dressed" and "polite and courteous," the distinction between Richard Cory and the people "on the pavement" would have been lost.

When teaching connotation:

- . encourage students to share their associations.
- . write a list of evocative words on the board and ask students to write and/or state what these words make them think of.
- . have students indicate their associations precisely. Provide students with additional words for which they add the connotations.

Subject and Theme

The subject of a poem is the person, event, situation, memory, feeling, or object the poem is about. The theme of a poem is the idea the poet wishes to convey; not the story, but the meaning of the story. The figures of speech, the images and symbols, the very sounds of a poem are organized to express its theme. Students are familiar with themes in the form of morals from fairy tales and Biblical stories. These may be used to introduce the notion of theme. Students should be taught that a theme does not have to be a moral. But like a moral, it is a general idea the poet regards as a truth and which his/her poem illustrates and supports.

To reinforce the distinction between theme and subject, have students chart these for several poems. Students should be taught to ask, after having identified the subject of a poem, "What does the poem say about its subject? How do the images, symbols, and other poetic devices help say something about the subject?"

It is a good teaching technique to examine the title of a poem. Is it a thematic title, such as "Death Be Not Proud," or a subject title such as "Stopping By Woods on a Snowy Evening"? Have students make up their own theme-titles for the poems they have studied.

Students should be taught that the theme of a poem is stated:

- . concisely
- . without reference to objects, characters, or events in the poem, and
- . universally

We say the theme of the poem "is," never "is about."

Students benefit from comparing poems on the same subject that have different themes. Some good examples to work with are:

SUBJECT	POEMS
Facing death - - - -	"Death Be Not Proud" and "Do Not Go Gentle into that Good Night"
Beauty - - - -	"She Walks in Beauty" and "My Mistress' Eyes Are Nothing Like the Sun"
Love - - - -	"Love Poem" and "Song to Celia"
Cities - - - -	"London" and "Composed Upon Westminster Bridge," "Chicago," and "Mannahatta"

Reading Poetry Aloud

No poetry lesson is complete without an intelligent oral reading of the poem. Whenever possible, students should read poems aloud in class. The following principles will enhance this experience for reader and audience.

- . Read the poem first or play a recording.
- . Allow students time to practice.
- . Readers should stand and face the audience.
- . Most students, because of nervousness, will read too fast; slow them down.
- . Readers must project their voices to the back of the room.
- . The reader of a poem must observe its punctuation. In all cases, the meaning of the line, the particular context, furnishes the final criterion.
- . Gestures that mimic the poem are usually self-defeating and should be avoided.
- . Readers should stress important words and phrases.
- . Read with feeling; modulate tone of voice and pace to achieve appropriate effects.

Choral reading is an excellent device for developing confidence and increasing pleasure in oral reading. Ballads are best for choral reading. Dramatic poems lend themselves to responsive reading in which different individuals or choruses read different parts. A good poem for responsive reading is Auden's "O What Is That Sound."

Writing

When assigning writing, allow time for pre-writing activities, drafting, discussion of ideas with members of the class, followed by revision and rewriting. Try to publish as much student writing as possible (class poetry collection, bulletin board display, etc.). Some appropriate topics are listed below.

- Describe a vivid experience or dream so that the description appeals to the senses and involves the imagination.
- Describe a typical day through the use of vivid similes and metaphors.
- Write a prose version of a poem from the point of view of a figure in it, e.g., "Mending Wall" from the point of view of the neighbor; "Mother to Son" from the point of view of the son.

- Explain how the experience described in a poem, or the lesson learned from the poem, is related to one's life.
- Based on all the poems studied in class, why is this unit called "The Poet Observes"? In what way is the poet more than just an observer? Does the poet want the reader to be an observer or a participant in the experiences he/she writes about?
- Choose a favorite poem studied in class. Explain why it is enjoyable and show how the various elements of poetry contribute to the pleasure the poem affords.
- Explore, in an essay or composition, any one of the previously listed themes. (See p. 14.)

Writing Poetry

There are several purposes for having students write poetry. These include:

- . To encourage self-expression
- . To foster the understanding of oneself and others through shared experience
- . To develop the imagination
- . To develop sensory awareness
- . To develop appreciation and understanding of poetic techniques and devices
- . To develop the ability to see, describe, and communicate vividly and precisely

It is best to give a specific purpose to any poetry writing assignments; for example, to use vivid contrasts, or create similes or metaphors in a poetic description of a busy street.

Listed below are topics and poetic forms for poetry writing assignments:

- . imagist poems
- . haiku and tonka
- . cinquains
- . epitaphs (based on the Spoon River Anthology)
- . couplets
- . quatrains

- . sonnets (for advanced students)
- . riddles (modeled on Anglo-Saxon riddles)
- . laments
- . a soliloquy for an important public figure or famous person, real or fictional, in which the individual expresses his/her thoughts at the end of a typical day
- . a poetic invitation to a party
- . poems of advice or confession
- . poems of celebration
- . descriptions of city streets, playgrounds, buildings, bedrooms, friends
- . poems which contrast dreams and reality, childhood and adolescence, the school year and the summer vacation, true friends and fake friends, an empty room or hallway and the same place when it is crowded
- . poems that express one's feelings toward another person
- . rhythmic descriptions of bicycle riders, joggers, trains, rides in the amusement park, children, swings, butterflies, caterpillars, driving a car on a busy street or on the open highway, surfing, diving
- . descriptions of what it feels like to be at a public event, such as the marathon, a rock concert, a ball game, New Year's Eve in Times Square

Research Activities

- Research the lives of poets to discover how their lives and times influenced their poetry.
- Read several poems by the same writer in order to discover his/her major interests and themes.
- Read other poems on themes or topics studied in class. Compare the viewpoints of different poets.
- Investigate poems by several authors on a topic of your own choosing. (Several topics are suggested in the introduction to this unit.)
- Investigate the thoughts of famous writers about poetry itself.
- Discuss to what extent thoughts are reflected in the poems read in class.
- Read several narrative poems. Show how they incorporate the elements of the short story: setting, protagonist, conflict, climax, and theme.
- Investigate the poetry of jazz, the blues, rock-and-roll, folk music.

Enrichment Activities

In addition to the activities suggested with each lesson, students may:

- prepare photo-montages and slide/sound shows that illustrate poems or that use poems to illustrate aspects of their lives.
- write poems keyed to current events.
- maintain a daily poetry journal.
- compile a glossary of poetic terms with examples of each.

Audiovisual Materials

"Come to Your Senses." [filmstrip] Scholastic, Inc., New York.

"The Haiku Movement." [slide/audio cassette program] Center for Research in International Studies, Stanford, California.

Records

Simon and Garfunkel, "I Am a Rock." Sounds of Silence. Eclectic Music Co., 1965.

Sound Effects Records (Series)

- The "Environments" - Atlantic Records
- The "Ambience" - Audio Fidelity Records
- The "Solitude" - Holborne Records

"The Poetry of Yeats." Caedmon Records, 1965.

Teaching Vocabulary Through Poetry*

Because of the sophistication of poetic language, it is especially important, when teaching poetry to ninth graders, to anticipate the difficulty caused by unfamiliar words and meanings. The following procedures and recommendations will help students cope with the "vocabulary demands" of this unit and will foster vocabulary growth.

1. Pre-teach the "stopper words." Before students read a poem, teach those words whose meanings cannot be deduced from the context but whose comprehension is essential to discovering the meaning of the passage.** When students are assigned to read a poem for homework, pre-teach the stopper words from that poem when explaining and motivating the assignment. When a new poem is introduced during the lesson, pre-teach the stopper words before reading the poem aloud.

* See vocabulary list on p. 84.

** The stopper words vary with each poem and each group of students. For example, the word "tuft" in Frost's "The Tuft of Flowers" may not pose difficulty for some students but may be a stopper for less able readers. Remember to pre-teach the poetic of "ever" (e'er), "never" (ne'er), "over" (o'er) and such words as "ye," "thee," and "thou."

2. Assign students to look up other new vocabulary words found in the poem. These words should be assigned in context the night before and reviewed before the poem is read in class. Some teachers prefer to review at the very beginning of the period, others right before they read the poem. Establishing a routine will help to emphasize the importance of vocabulary.
3. Have students write down the meanings of new words in a separate vocabulary section of their notebooks and on the xeroxed copies of the poem.
4. Encourage students to keep personal vocabulary lists by adding and copying new words, even though these particular words are not assigned. Reward this extra effort when spot-checking vocabulary lists.
5. Hold students responsible for the definition of literary concepts (e.g. - metaphor). Always introduce the concept concretely, teach it, have students explore it, before introducing the literary term. After the term is introduced, use it in subsequent lessons and require students to apply it in class and in homework. Briefly point out examples of the concept in poems studied subsequently.
6. Use vocabulary quizzes and include a vocabulary section on poetry tests in order to emphasize the importance of vocabulary growth and to measure it.
7. In general, do not teach a poem without careful vocabulary preparation.

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GLOSSARY OF THOUGHTS ON POETRY

- Robert Frost: Poetry is a fresh look and a fresh listen.
A poem begins in delight and ends in wisdom.
- T. S. Eliot: Poetry may make us see the world afresh, or some
new part of it. It may make us from time to time
a little more aware of the deeper, unnamed feelings
to which we rarely penetrate.
- Samuel Taylor Coleridge: Prose consists of words in their best order.
Poetry consists of the best words in the best order.
- Edgar Allan Poe: With me poetry has not been a purpose, but a passion.
- Emily Dickinson: If I read a book and it makes my whole body so cold
no fire can ever warm me, I know that is poetry. If
I feel physically as if the top of my head were taken
off, I know that is poetry. These are the only ways
I know it; is there any other?
- Alexander Pope: True ease in writing comes from art, not chance, as
those move easiest who have learned to dance.
- William Butler Yeats: A line will take us hours maybe;
Yet if it does not seem a moment's thought,
Our stitching and unstitching has been nought.
Better go down upon your marrow bones
And scrub a kitchen pavement, or break stones
Like an old pauper, in all kinds of weather;
For to articulate sweet sounds together
Is to work harder than all these, and yet
Be thought an idler...
- William Wordsworth: ...all good poetry is the spontaneous overflow of
powerful feelings.
- John Keats: If poetry come not as naturally as the leaves to a
tree it had better not come at all.

- Matthew Arnold:** Poetry is simply the most beautiful, the most impressive, and the most effective mode of saying things.
- Percy Bysshe Shelley:** Poetry is the record of the best and happiest moments of the happiest and best minds.
- William Shakespeare:** The lunatic, the lover and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold,
that is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling
Doth glance from heaven to earth, from earth to
heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush supposed a bear!
- Rainer Maria Rilke:** Poetry is the past that breaks out in our hearts.
- Carl Sandburg:** Poetry is the synthesis of hyacinths and biscuits.
- Archibald MacLeish:** A poem should not mean/But be.
- John Milton** The language of poetry is "simple, sensuous and impassioned."
- Dylan Thomas** The movement from overclothed blindness to a naked vision.
- Gerard Manley Hopkins** ...speech framed... to be heard for its own sake and interest even over and above the interest of meaning.

SAMPLE LESSONS

Using the Lessons

The teacher is encouraged to modify the sample lessons according to the needs of the class and the objectives of the teacher.

The lesson plans which follow employ a particular format. All contain the essential components of good lesson plans (aim, performance objectives, development or procedures, summary, assignment, application/enrichment).

Other, specialized lessons (writing lessons) which require alternate approaches and procedures to the developmental lesson plan are also included. We hope that these lesson plans will provide both examples of and suggestions for ways of developing lesson plans. Please refer to the High School Division's booklet, How Does a Lesson Plan for further information on lesson planning.

Teachers of Students with Special Needs

The lessons contained in this manual may need to be modified and adapted for students in the Parallel - Diploma Bound Special Education English classes. These modifications may include:

- . extending the time limits (for example, the 40 minute planned lesson extended into two lessons or more)
- . teacher and/or students reading selected passages aloud in addition to completing independent silent reading assignments
- . using related media whenever possible (movies, filmstrips, tapes, recordings, etc.)
- . adapting specific lessons to the particular needs of the students. Use alternate selections (where appropriate) which are better suited to students' interests and abilities
- . memorizing a passage or poem as an assignment should be varied as to length and method of presentation

Whatever modifications are necessary, it is important to remember that the curriculum is the same for all students; it is the method of instruction which must respond to the special needs of these students.

It is suggested that teachers of students with special needs precede some of the lessons in this unit with other, less complex selections as follows:

- . Lesson 7 - Precede Worksheet 7 with: "Fifty Ways to Leave Your Lover," by Paul Simon, "My Favorite Things," by Richard Rodgers and Oscar Hammerstein.
- . Lesson 9 - Precede Worksheet 9 with: "The Race," by Frank Horne.
- . Lesson 12 - Precede Worksheet 12 with: "The Swimmer," by Mary Oliver.
- . Lesson 14 - Precede Worksheet 14B with: "Richard Cory" by Robinson.

Lesson 1

TOPIC Narratives - Poems That Tell Stories

AIM How does a poet make you see and feel a story?

PERFORMANCE OBJECTIVES Students will be able to:

- . identify ways in which Auden makes the reader see and feel the story in the poem "O What Is That Sound."
- . explain how a poetic account of a story fulfills a different purpose from a prose account of the same story.
- . recognize the function of stanzas in this poem.

MATERIALS

Duplicate copies of Worksheet 1. ("O What Is That Sound")

MOTIVATION

- Why is it sometimes more exciting to have a horror story told to you than to see a horror movie? Why? (role of imagination)

DEVELOPMENT

- . Distribute copies of Worksheet 1.
- . Read "O What Is That Sound" aloud twice.
- . Say: "Today we are going to compare two ways of telling a story." Ask students:
 - Which way is more vivid and exciting, and why?
 - How is this story told differently from the way stories are usually told? (Nobody really tells the story - you "overhear" it in the present tense; it is divided into sections of four lines each; words are repeated; there is rhyme; you do not learn the outcome.)
 - Who are the speakers? How can you tell? (Husband/wife; dear)
 - How are you able to tell that the soldiers are coming closer? (repetition of "dear"; rhythmic cadence; more details, sounds, sights)
 - Why did the poet divide the story into sections? (Each stanza is another action that builds in suspense.)
 - How does the last stanza, especially, show you the woman's feelings? (lock - broken; door - splintered; boots - heavy; eyes - burning: her anxiety turns to terror)
 - Why do you think the poet did not tell you whether the soldiers caught the man?

- Pretend you are the captain of those soldiers writing a report to your colonel (a superior) about this action. What would you include? Why? Write the report.
- . Have students read their reports aloud.
- How is the poem different from the report? Why? How is the purpose of a poem different from the purpose of a report? (report provides record; poem provides feeling)

SUMMARY

- What does the poet do to make you see and feel the story? (You experience the story as it happens; you see it through the eyes of the man and woman; the story reveals their feelings.)

ASSIGNMENT

- Rewrite a story of your choice from the newspaper, telling it from the point of view of a participant.
- Be prepared to explain how listening to this helps the reader see and feel the story more than the newspaper account.

ENRICHMENT

- . Present students with a dictionary or encyclopedia definition (e.g., of winter or of an eagle) and a contrasting poetic description (e.g., Tennyson's "The Eagle").
- How is the poetic description different? Why?

O What Is That Sound

W. H. Auden

O what is that sound which so thrills the ear
Down in the valley drumming, drumming?
Only the scarlet soldiers, dear,
The soldiers coming.

O what is that light I see flashing so clear
Over the distance brightly, brightly?
Only the sun on their weapons, dear,
As they step lightly.

O what are they doing with all that gear,
What are they doing this morning, this morning?
Only their usual maneuvers, dear,
Or perhaps a warning.

O why have they left the road down there,
Why are they suddenly wheeling, wheeling?
Perhaps a change in their orders, dear,
Why are you kneeling?

O haven't they stopped for the doctor's care,
Haven't they reined their horses, their horses?
Why, they are none of them wounded, dear,
None of these forces.

O is it the parson they want, with white hair,
Is it the parson, is it, is it?
No, they are passing his gateway, dear,
Without a visit.

O it must be the farmer who lives so near.
It must be the farmer so cunning, so cunning?
They have passed the farmyard already, dear,
And now they are running.

O where are you going? Stay with me here!
Were the vows you swore deceiving, deceiving?
No, I promised to love you, dear,
But I must be leaving.

O it's broken the lock and splintered the door,
O it's the gate where they're turning, turning;
Their boots are heavy on the floor
And their eyes are burning.

Lesson 2

TOPIC Active Listening

AIM How do we enhance our experience of poetry by active listening?

PERFORMANCE OBJECTIVES Students will be able to:

- . recognize the importance of active listening by means of the experience of listening to and performing poems that deal with the sense of hearing.

MATERIALS

Duplicate copies of Worksheets 2A and 2B. ("Listening" and "Cat!")

MOTIVATION

- Close your eyes and listen. What do you hear?
- Have you ever been in a place that was really quiet, someplace away from other people and machines? What did you hear?
- How does careful listening make you more aware?
- What can you do to become a more active listener? (be alert; be aware; pay attention)

DEVELOPMENT

- . Distribute the worksheets.
- . Read "Listening" by William Stafford aloud to the class.
 - How do you know the father was an active listener?
 - How did the father's listening make the "walls of the world" flare, widen?
 - When you listen actively you can take in more than the sounds of a poem. What feelings does this poem communicate? How does it communicate them?

MEDIAL SUMMARY

- When is listening an active process? (When we are not passive, we are required to participate and concentrate.)

DEVELOPMENT

- . Read "Cat!" by Eleanor Farjeon to the class.
 - How does this poem imitate the sounds of a dog and cat?
 - Which lines of the poem imitate the chasing and dodging of the dog and cat? How do they do this?

SUMMARY

- . Divide the class into three groups.
- . Have the class perform a choral reading of the poem, with one group for the cat's lines, one for the dog's, and one for the spectator's.
 - How might you listen to a poem differently now from the way you listened before?
 - Read previous day's assignment. Has your active listening improved?

ASSIGNMENT

- Write about why active listening is important and enjoyable.
- Identify which of the two poems read in class today was more enjoyable to hear. Why?

ENRICHMENT

- . For further reading: "Winter Ocean" by John Updike, "Jazz Fantasia" by Carl Sandburg, "Jabberwocky" by Lewis Carroll, "Sea Lullaby" by Elinor Wylie, and "The Cowboy's Life" by James Barton Adams.

Listening

William Stafford

My father could hear a little animal step,
or a moth in the dark against the screen,
and every far sound called the listening out
into places where the rest of us had never been.

More spoke to him from the soft wild night
than came to our porch for us on the wind;
we would watch him look up and his face go keen
till the walls of the world flared, widened.

My father heard so much that we still stand
inviting the quiet by turning the face,
waiting for a time when something in the night
will touch us too from that other place.

CAT!

—ELEANOR FARJEON

Cat!
Scat!
After her, after her,
Sleeky flatterer,
Spitfire chatterer,
Scatter her, scatter her
Off her mat!
Wuff!
Wuff!
Treat her rough!
Git her, git her,
Whiskery spitter!
Catch her, catch her,
Green-eyed scratcher!
Slathery
Slithery
Hisser,
Don't miss her!
Run till you're dithery,
Hithery
Thithery
Pftts! pftts!
How she spits!
Spitch! Spatch!
Can't she scratch!
Scratching the bark
Of the sycamore-tree,
She's reached her ark
And's hissing at me
Pftts! pftts!
Wuff! wuff!
Scat,
Cat!
That's
That!

"Cat!" from *Eleanor Farjeon's Poems for Children* by Eleanor Farjeon. (J.B. Lippincott Co.) Copyright 1938 by Eleanor Farjeon. Reprinted by permission of Harper & Row, Publishers, Inc.

Lesson 3

TOPIC Imagination

AIM How do poets use imagination to make us more aware of the world around us?

PERFORMANCE OBJECTIVES Students will be able to:

- . respond to the poems studied by elaborating the basic comparison in either one, adding details from their own imaginations.
- . describe a city scene, e.g., traffic on a busy street, a subway platform, or a deserted street at night, by comparing it to something else.
- . write a paragraph on the importance or pleasure of sharing imagination.

MATERIALS:

Duplicate copies of Worksheet 3. ("Steam Shovel" and "Fueled")

MOTIVATION:

- . Display a branch and say: "Some people might see just a branch of a tree. Others see more. What can you see besides just a branch?"

DEVELOPMENT:

- . Distribute Worksheet 3. For this lesson, the teacher can choose other poems such as those which are found in Reflections on a Gift of Watermelon Pickle and develop a lesson analogous to this one.
- . Read "Steam Shovel" to the class.
 - How did the author see more than just a steam shovel?
 - How did the author help you see the dinosaur?
 - What different senses did you use when you imagined the dinosaur?
 - What is the importance of listening actively? (Have students use assignment paragraphs from Lesson 2 to support importance of active listening.)
- . Display a blade of grass. Ask a student to try to push the blade through a piece of paper or through a desk top.
 - How is it possible for a blade of grass to grow up through a sidewalk?
- . Read "Fueled" to the class.
 - How is the seedling like a rocket?

SUMMARY

- Why is it important for authors and readers to share their imaginations? (It increases our awareness of life around us.)

ASSIGNMENT

- Find an object and write a vivid description showing how you see more than just the object. Bring the object to class.
- . Introduce the poetry project.

ENRICHMENT

- . Have students read "Southbound on the Freeway" by May Swenson and write an answer to "How does the poet's imagination make us more aware of the world around us?"
- . For further reading: "Swift Things Are Beautiful" by Elizabeth Coatsworth; "Lamp Posts" by Helen Hoyt; "Buns for Tea" by Dorothy Richardson; and for advanced classes, "Interlude III" by Karl Shapiro.

POETRY PROJECT

This two-part project should be introduced after the second or third lesson in this unit. Students present their projects at the end of the unit during the "Festival of Responses to Poetry." The teacher should help to motivate students by discussion or better yet, by displaying a variety of responses to the assignment.

PART I Students memorize a poem of their own choice and recite it in class.

PART II Students offer a free response to the poem chosen by:

- . writing about the poem: why it is relevant to their lives; its beauty; how it is similar to, or different from, another poem; what makes it poetic, etc.
- . setting a poem to music and singing it.
- . illustrating a poem through painting, drawing, collage, photography, sculpture, etc.
- . enacting a poem through dance, mime, or story theater techniques.
- . playing recorded versions of a poem and comparing them.

The teacher should provide students with rexograph stencils so that they can duplicate for their classmates the poem they have chosen.

Worksheet 3

Steam Shovel

Charles Malam

*The dinosaurs are not all dead.
I saw one raise its iron head
To watch me walking down the road
Beyond our house today.
Its jaws were dripping with a load
Of earth and grass that it had cropped.
It must have heard me where I stopped,
Snorted white steam my way,
And stretched its long neck out to see,
And chewed, and grinned quite amiably.*

Fueled

Marcie Hans

*Fueled
by a million
man-made
wings of fire—
the rocket tore a tunnel
through the sky—
and everybody cheered.
Fueled
only by a thought from God—
the seedling
urged its way
through the thicknesses of black—
and as it pierced
the heavy ceiling of the soil—
and launched itself
up into outer space—
no
one
even
clapped.*

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From *Serve Me a Slice of Moon*, (c) 1965 by Marcie Hans. Reprinted by permission of Harcourt Brace Jovanovich, Inc.

Lesson 4

TOPIC Imagery

AIM How do poets use detail to create a vivid picture in our minds?

PERFORMANCE OBJECTIVES Students will be able to:

- . define image.
- . cite specific example of images from a poem.
- . appreciate how details are used to communicate feelings and impressions.
- . express this appreciation in a paragraph with specific references to a poem studied.

MATERIALS

Duplicate copies of Worksheet 4. ("Winter" and "Silver")

MOTIVATION

- . Display pictures of snowy winter scenes.
- . Say: "We all have memories of big snow storms we will never forget. Which picture is more like the big snow storm you remember? Why?" (Elicit the details in the pictures that correspond to or evoke the students' memories.)

DEVELOPMENT

- Why is it important to share these pictures and memories?
- . Distribute a copy of Shakespeare's song "Winter" from Love's Labor's Lost. (Worksheet 4)
 - What did Shakespeare do to paint a vivid picture of the winter scene, without even using words such as "cold," "snow," "blizzard," and "unpleasant"?
 - How do the details in Shakespeare's poem stimulate the different senses?
 - We say that Shakespeare's poem is full of images of winter. (Elicit a definition of image: a picture that the poet creates in our minds, or a sensation the poet helps us feel, based on vivid details.)

APPLICATION

- . Using the homework assignment from the previous lesson, ask students:
 - What images did you find in objects at home? (Students demonstrate use of detail plus imagination to describe objects.)
- . Have students share their findings with the class.

SUMMARY

- What did your classmates do to help you see, feel, hear, or sense the object they chose?
- How do images enhance communication?

ASSIGNMENT

- Read "Silver" by Walter de la Mare.
- . Have students write an answer to "How does de la Mare help you experience a moonlit night?"

ENRICHMENT

- . For further reading: "A Hillside Thaw" by Robert Frost; "When Moonlight Falls" by Hilda Conkling; "Millions of Strawberries" by Genevieve Taggard; "Velvet Shoes" by Elinor Wylie.
- . For comparison of images in similar scenes: "Chicago" by Carl Sandburg; "Mannahatta" by Walt Whitman; "Composed Upon Westminster Bridge" by William Wordsworth.

Worksheet 4

WINTER

William Shakespeare

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipped and ways be foul,
Then nightly sings the staring owl,
"Tu-whit, tu-who!"

A merry note,
While greasy Joan doth keel^a the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs^b hiss in the bowl,
Then nightly sings the staring owl,
"Tu-whit, tu-who!"

A merry note,
While greasy Joan doth keel the pot.

Silver

Walter de la Mare

Slowly, silently, now the moon
Walks the night in her silver shoon;^c
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements^d catch
Her beams beneath the silvery thatch;^e
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote^f the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws and a silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

As appears in *Sound and Sense*, by Laurence Perrine. Published by Harcourt Brace Jovanovich, Inc., 1969.

From *The World of Poetry*, by Murray Rockowitz and Milton Kaplan, 1965. Reprinted by permission of Globe Book Company, Inc.

Lesson 5

TOPIC Figurative Language

AIM How does a poet communicate vivid experiences through comparisons?

PERFORMANCE OBJECTIVES Students will be able to:

- . recognize metaphors and similes in context.
- . appreciate how metaphors enhance communication. Illustrate their appreciation in a paragraph, citing specific references to poems studied.
- . define metaphor, simile and figurative language.

MATERIALS

Tape or recording of "I Am A Rock"

Duplicate copies of Worksheet 5. (Lyrics of "I Am A Rock," "Lost")

MOTIVATION

- . Play the record and distribute the lyrics of "I Am A Rock" by Simon and Garfunkel. Ask:
 - What phrase do you remember most from this song? What does the singer mean?

DEVELOPMENT

- How is the singer really like a rock?
- Why is it more effective to say "I am a rock" instead of "I am cold, friendless, and can feel no pain"?
- The words "I am a rock" are a special sort of comparison called a metaphor. What is a metaphor?
- . Help students arrive at a definition of metaphor: a comparison in which one thing is spoken of as though it were a very different thing, not just like a different thing; a comparison made without using the words "like," "than," or "as," that stimulates the imagination by showing how two apparently different things are actually similar.
- . Write the following sentence on the chalkboard:

"I am a _____."
- Suppose you had to be an object--what object would you be?
- . Have students write the sentence in their notebooks and fill in the blank. Ask them to explain their choices.

- . Distribute "Lost" by Carl Sandburg, and read it to the class.
- If you were a reporter, how would you write an account of this story?
(Elicit the story and put it on the board.)
- How does the poem differ from the newspaper story? (Refer to assignment from Lesson 1.)
- How do comparisons give the poem greater impact than the newspaper story?
(Elicit the comparison to a lost child looking for its mother.)
- Which part of the comparison is a metaphor?
- Why is "like some lost child/In tears and trouble" not a metaphor?
- . Introduce and define: simile
- . Introduce and define: figurative language
- How are these devices different from everyday speech?
- Example:

Prose:

The summer day was hot.

Poetry:

Heat

The people limped through
A steamy summer's day
While plants and animals
Gathered in the cool shade.

- What is the difference? (feelings, pictures)
(Poetry has: images, figures of speech, appeal to senses)
- This is called figurative language.

Complete these sentences using a simile or metaphor:

Love is _____	Pain is _____
Happiness is _____	Fear is _____
Hate is _____	Anger is _____
Joy is _____	Love is _____
Jealousy is _____	

APPLICATION/SUMMARY

- How do comparisons communicate ideas vividly?

ASSIGNMENT

- . Have students read "First Lesson" by Phyllis McGinley and answer the following questions in complete sentences:
 - According to the poem, why do fathers fight against their daughters' growing up?
 - What are some of the things fathers worry about?
 - Is the journey mentioned in line 15 figurative? If so, what does it mean?

ENRICHMENT

- . Have students read "Fog" by Carl Sandburg and "The Spider" by Robert P. Tristram Coffin.
 - How many comparisons (metaphors and similes) can you find in each poem?
 - What is the effect on the poem of the use of these comparisons?

Alternative Motivation

Write on the board:

- 1) My love is a red, red rose.
- 2) Life is a bowl of cherries.
- 3) Still waters run deep.
- 4) "All the world's a stage
And all the men and women merely players." - Shakespeare
- 5) The darkest cloud has a silver lining.

Have each student write a brief explanation of the saying of his/her choice. After students have shared their explanations, ask "What do all the statements on the board have in common?" (Each makes comparison between two very different things.)

At this point the teacher may introduce the terms metaphor, literal language, and figurative language. Using one of the statements as an example, ask "How does the use of a metaphor add meaning to the statement?"

LOST

CARL SANDBURG

Desolate and lone
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

I Am a Rock

Simon and Garfunkel

A winter's day
in a deep and dark December
I am alone
gazing from my window
to the streets below
on a freshly fallen silent shroud of snow
I am a rock, I am an island.

I'll build a wall
a fortress steep and mighty
that none may penetrate.
I have no need for friendship,
friendship causes pain,
its laughter and its loving I disdain
I am a rock, I am an island.

Don't talk of love. Well,
I've heard the words before.
It's sleeping in my memory.
I won't disturb the slumber
of feelings that have died.
If I never loved, I never would have cried.
I am a rock, I am an island.

I have my books
And my poetry to protect me.
I am shielded in my armor.
Hiding in my room
safe within my womb,
I touch no one and no one touches me.
And a rock feels no pain.
And an island never cries.

From *Chicago Poems*, by Carl Sandburg, copyright 1916 by Holt, Rinehart and Winston; renewed 1944 by Carl Sandburg.
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"I Am a Rock" by Paul Simon. Copyright (c) 1965, Paul Simon. Used by permission.

Lesson 6

TOPIC Writing about Poetry

AIM How do we make our writing about poetry come to life by quoting from a poem?

PERFORMANCE OBJECTIVES Students will be able to:

- . recognize the importance of quoting from a poem when writing about poetry.
- . incorporate a quotation in a written response to a poem.

MATERIALS

- . Tape or recording of "Satisfaction" by the Rolling Stones
- . Duplicate copies of Worksheets 6A and 6B

MOTIVATION

- . Pretend you are a disc jockey in your studio. Play the beat from "Satisfaction" by the "Rolling Stones" and say: "It's the Rolling Stones! (Turn the volume up for a moment.) That's right--the Rolling Stones! and they are in concert tonight at _____ High School!!!"
- Why did the disc jockey play part of a Rolling Stones song in the advertisement?
- How could you use the same technique in writing about poetry?

DEVELOPMENT

- . Distribute Worksheet 6A which illustrates different ways to incorporate quotations and different purposes for doing so.
 - How do these quotations make the paragraph communicate more?
 - In addition to quoting from the poem, what else must the writer do to communicate to you? (The writer states his/her main idea and explains how the quotation supports the main idea.)
- . Using the assignment from the previous lesson, have students write a paragraph on the following sentence (Use assignment from previous lesson.):

The "First Lesson" made me think of many ideas that are important to me.

APPLICATION

- . Have students share their paragraphs with each other in groups of four with opportunities for peer suggestion and revision.
- . Ask for volunteers to place their paragraphs on the chalkboard.
- . Review paragraphs on the chalkboard.

. Distribute Worksheet 6B, which has a paragraph about a poem studied.

- How might these paragraphs be improved by adding a quotation from the poem?

ASSIGNMENT

- Which one of the poems that we have studied helped you understand yourself or others? How or what does this poem help you understand? Answer in writing, incorporating a quotation from the poem.

Worksheet 6A

Incorporating a Quotation from a Poem

When we write about a poem, we use quotations from it for several purposes:

- . to explain our ideas or reactions more vividly and clearly
- . to prove that our ideas about a poem are true
- . to increase the reader's interest in our writing

How do the following paragraphs fulfill these purposes?

I. Beginning and Ending with the Quotation

"I must go down to the seas again" is exactly how "Sea Fever" by John Masefield makes me feel. I can see gray fog rising from the ocean when he describes "a gray mist on the sea's face" and I feel a shiver of excitement when I imagine sailing forward, unable to see what's ahead. Then I feel the "flying spray" and the "blown spume" darting into my skin and the bracing wind "like a whetted knife." Even while the poem excites me, I feel its peaceful rhythm promising a "quiet sleep and a sweet dream when the long trick's over."

II. Using Several Quotations throughout a Paragraph

Shakespeare gets me to use all my senses in his poem "Winter." His first line, "When icicles hang by the wall," makes me see the rows of long blue icicles that hang from the fire escape in my building. "And Tom bears logs into the hall" makes me feel how difficult it is to carry packages down a slippery sidewalk. I can imagine how cold it is when Shakespeare says that "Marian's nose looks red and raw," and I can just hear people sniffing and sneezing when I think about her red nose and all the coughing that "drowns the parson's saw."

III. W.H. Auden's poem "O What Is that Sound" is different from a newspaper account of the same story. This is because Auden wants to make the reader feel as though he or she is involved in the story. A newspaper account has a different purpose: to tell the reader the facts of the story. Auden makes me feel as though I am in the story, because I see the soldiers coming closer and closer, just as the man and woman see them. In the last stanza, I see the lock breaking and the door splintering. Then, when the woman thinks "their boots are heavy on the floor/And their eyes are burning," we are both afraid that the man might be caught. Auden leaves both of us hanging in suspense by ending the poem. Even though I don't know how the story ends, I feel as if I have lived through it. A newspaper article would not affect me this way. It wouldn't tell me how the woman felt during the story, but probably would tell me whether the man was caught.

Worksheet 6B

Read the paragraph below about the poem. How could this paragraph be improved by adding quotations from the poem? Rewrite the paragraph, incorporating quotations in your improved version of the paragraph.

The poem "Steam Shovel" (see Lesson 3) by Charles Malam stimulates my imagination. When I read it I can see a dinosaur, with its long neck and frightening mouth.

Rewrite this paragraph below.

Lesson 7

TOPIC Writing Poetry

AIM How do we write a catalog poem?

PERFORMANCE OBJECTIVES Students will be able to:

- . determine the difference between a poetic catalog and a list and the function each serves.
- . write a catalog in which the basic list is enhanced by at least one technique: sensory appeal, vivid description, rhythm, rhyme, images, or any other means.

MATERIALS

Duplicate copies of Worksheet 7. ("The Great Lover")

MOTIVATION

- We've all been away from home and felt homesick. Think of a time you felt homesick.
- What were you homesick for?
- . Have students write a list of responses.
 - What are the most important things we miss when we feel homesick? general things? or specific things?

DEVELOPMENT

- . Tell students about Rupert Brooke's involvement in World War I.
 - Let's see how he expressed his homesickness.
- . Distribute Worksheet 7. (Read aloud.)
 - Did Rupert Brooke think that big things or little things are often appreciated, or are things usually taken for granted? (List some of these "little things" on the board.)
 - How is Rupert Brooke's poem more than just a list? (appeals to the senses, vivid details, pauses within and between lines, rhymes)
 - Why do you think he wrote it this way instead of just making a list?
 - We call a poem like this a catalog. Why? (It may be helpful to distribute representative pages from old catalogs.)
- . Ask students to write a catalog about themselves based upon their homework: hobbies, interests, dislikes, loves, foods, sports, families.

APPLICATION/SUMMARY

- . Have students read aloud what they have written.
 - How did the author write more than just a list?
 - How could the catalog be continued?

ASSIGNMENT

- . Have students finish writing their catalogs. Require students to evoke at least three of the senses in their descriptions.

ENRICHMENT

- . Other examples of the catalog are found in the Bible and Homeric poetry; "Mannahatta" by Walt Whitman, and the songs "Fifty Ways To Leave Your Lover" by Paul Simon, "Van Linglo Mungo" by Dave Frishberg, and "My Favorite Things" by Richard Rodgers and Oscar Hammerstein.

Worksheet 7

(Excerpt from)

THE GREAT LOVER

Rupert Brooke

These I have loved:

White plates and cups, clean-gleaming,
Ringed with blue lines; and feathery, faery dust;
Wet roofs, beneath the lamp-light; the strong crust
Of friendly bread; and many-tasting food;
Rainbows; and the blue bitter smoke of wood;
And radiant raindrops couching in cool flowers;
And flowers themselves, that sway through sunny hours,
Dreaming of moths that drink them under the moon;
Then, the cool kindliness of sheets, that soon
Smooth away trouble; and the rough male kiss
Of blankets; grainy wood; live hair that is
Shining and free; blue-massing clouds; the keel.
Unpassioned beauty of a great machine;
The benison of hot water; furs to touch;
The good smell of old clothes; and other such—
The comfortable smell of friendly fingers,
Hair's fragrance, and the musty reek that lingers
About dead leaves and last year's ferns. . .

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Lesson 8

TOPIC Rhythm

AIM How does rhythm bring a poem to life and support its meaning and feeling?

PERFORMANCE OBJECTIVES Students will be able to:

- . define rhythm.
- . recognize the role of rhythm in everyday life, nature, and poetry.

MATERIALS

Duplicate copies of Worksheet 8 ("How They Brought the Good News from Ghent to Aix")

MOTIVATION

- . Play music with a distinctive and evocative beat.
- . Tap out the beat.
 - How does the beat pull the audience into the music? (the physical and emotional responses to the beat)
 - Aside from music, where else can we find rhythm? (examples from nature: the tides, the waves, sunrise; sports; the body: the heartbeat, respiration)
 - How can we explain what rhythm is?
- . A definition of rhythm in literature that is suitable for ninth graders is: a pattern of sound, a beat, that is repeated throughout a work as its background.
- . Introduce "How They Brought the Good News from Ghent to Aix" by Browning by saying that it is a fictional poem written just to have fun with rhythm.
- . Outline the story, explain/elicit the terms "narrator," "narrative poem," "stanza," and define essential vocabulary words from the poem. Distribute Worksheet 8. (a copy of the poem in which the stressed words or syllables of the first two stanzas are capitalized.)

DEVELOPMENT

- . Read the first two stanzas to the class, heavily emphasizing the stressed words. Let the class participate in the rhythm by tapping it out while you read the stanzas a second time.
 - Why did Browning choose this rhythm for the poem? (reflects the rhythm of a ride)
 - How does the rhythm make it feel as if you are on a ride?

- . Have individual students or small choruses of students read the rest of the poem aloud.
- In addition to using this rhythm, how else does Browning make it seem as though you were one of the horsemen?

SUMMARY/APPLICATION

- Would the story have been as effective if Browning had begun like this: "Once upon a time in the city of Ghent there were three horsemen, Joris, Dick and I." Why? Recite the catalogs you wrote for last night's assignment. How does rhythm help you create your image? your meaning?

ASSIGNMENT

- Write one stanza of "How They Brought the Good News from Ghent to Aix," capitalizing the stressed words or syllables. Be prepared to read it in class.

ENRICHMENT

- . For further reading, have students sample rhythmic ballads such as "Lord Randall," "The Golden Vanity," "Barbara Allen."
- . Have students compare Ecclesiastes (3: 1-8) and its musical arrangement, "Turn, Turn, Turn" by Pete Seeger, showing how Seeger altered the lyrics for rhythmic purposes.
- . Have students prepare recitations of rhythmic prose passages from Abraham Lincoln, Thomas Paine, Ernest Hemingway, and other writers.
- . Have students recite a famous rhythmic passage from Shakespeare, such as Marc Antony's oration after Caesar's assassination.
- . Have students listen to tapes of foreign languages, such as Swedish, French, German, Italian, and Japanese, and compare their rhythms with each other and with English.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

Robert Browning

I SPRANG to the STIRrup, and Joris, and HE;
te TUM te te TUM te te TUM te te TUM

I GALloped, Dirck GALloped, we GALloped all THREE;
te TUM te te TUM te te TUM te te TUM

"Good SPEED!" cried the WATCH, as the GATEbolts un-
te TUM te te TUM te te TUM te te

DREW;
TUM

"Speed!" ECHOed the WALL to us GALloping THROUGH;
te TUM te te TUM te te TUM te te TUM

BEHIND shut the POSTern, the LIGHTS sank to REST
te TUM te te TUM te te TUM te te TUM

And INTO the MIDnight we GALloped aBREAST.
te TUM te te TUM te te TUM te te TUM

Not a WORD to each OTHER; we KEPT the great PACE
te te TUM te te TUM te te TUM te te TUM

Neck by NECK, stride by STRIDE, never CHANGing our
te te TUM te te TUM te te TUM te te

PLACE;
TUM

I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear;
At Boom, a great yellow star came out to see;
At Düffeld, 'twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-chime,
So Joris broke silence with, "Yet there is time!"

At Aershot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare thro' the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;
And one eye's black intelligence,—ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix"—for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh,
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

"How they'll greet us!"—and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is—friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from
Ghent.

Lesson 9

TOPIC How to Read a Poem Aloud

AIM How do we read a poem aloud so that it sounds natural?

PERFORMANCE OBJECTIVES Students will be able to:

- . read a poem effectively by observing its punctuation, pausing to give emphasis, and reading at the appropriate rate.
- . appreciate how pattern and variation combine to make a poem sound natural.
- . cite pattern and variation in "The Lake Isle of Innisfree."

MATERIALS

Duplicate copies of Worksheets 9A (nursery rhymes) and 9B ("The Lake Isle of Innisfree")

MOTIVATION

- How would you feel if you had the same food for dinner every night? Why?

DEVELOPMENT

- . Distribute Worksheet 9A (several nursery rhymes). Read these aloud.
 - Why does the sound of nursery rhymes become boring so quickly? (the regularity of accent, pause and rhyme)
- . Play a theme and its variation in a piece of music, e.g., from the first movement of Beethoven's Fifth Symphony.
 - How did the composer avoid boring repetition?
 - How can a poet vary his poem so that it sounds natural when you read it?
- . Distribute Worksheet 9B. ("The Lake Isle of Innisfree")
- . Play a professional recording of a poem, e.g., Yeats' "The Lake Isle of Innisfree."
 - How did the reader and the poet combine to make the poem sound natural?
- . Play the recording again, with students marking the pauses on their copies with a slash for a short pause (/) and a double slash (//) for a longer pause.
 - How does the reader know when to pause?
 - Should all poems be read this slowly? Why?

SUMMARY/APPLICATION

- . Have students read parts of the poem "How They Brought the Good News" aloud based upon homework assignment of Lesson 8.
- How do the reader and poet combine to make the poem sound natural?

ASSIGNMENT

- Practice reading aloud "Sea Fever" by John Masefield. Write a brief paragraph explaining the major characteristic of the poem that becomes clear from the oral reading. Analyze the importance of this characteristic to the meaning of the poem.

ENRICHMENT

- . Have students prepare oral readings of Frank Horne's "To James," Keats' "A Thing of Beauty" (from Endymion) and Frost's "Out, Out ---." For the longer pieces, assign small parts to several different students. Encourage students to memorize their lines and to rehearse the group's performance.
- . Have students listen to dramatic speeches from Shakespeare, and practice reading the speeches. Some appropriate speeches are: "To Thine Own Self Be True" (Hamlet, Act I, Scene 3), "Lovers and Madmen Have Such Seething Brains" (A Midsummer Night's Dream, Act V, Scene 1), "But Soft! What Light through Yonder Window Breaks" (Romeo and Juliet, Act II, Scene 2), "The Seven Ages of Man" (As You Like It, Act II, Scene 7), and "The Quality of Mercy" (The Merchant of Venice, Act IV, Scene 1).

Worksheet 9A

Why does the sound of nursery rhymes become boring so quickly?

1. Little Miss Muffet
sat on a tuffet
eating her curds and whey.
Along came a spider
and sat down beside her
and frightened Miss Muffet away.

2. Little Jack Horner
sat in a corner
eating of Christmas pie.
He put in his thumb
and pulled out a plum
and said, "What a good
boy am I."

3. Jack and Jill
went up the hill
to fetch a pail of water.
Jack fell down
and broke his crown
and Jill came tumbling after.

4. Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.
All the king's horses
and all the king's men
couldn't put Humpty together
again.

Worksheet 9B

THE LAKE ISLE OF INNISFREE

William Butler Yeats

*I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.*

*And I shall have some peace there, for peace comes dropping slow
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.*

*I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.*

Lesson 10

TOPIC Rhythm in "Sea Fever"

AIM How does John Masefield use rhythm in "Sea Fever" to communicate his love for the sea?

PERFORMANCE OBJECTIVES Students will be able to:

- . recognize the rising and falling sounds of lines in "Sea Fever."
- . explain why Masefield loves the sea and how he uses rhythm to help communicate his love.

MATERIALS

Duplicate copies of Worksheet 10. ("Sea Fever")

MOTIVATION

- . Play music that catches the rhythm of the sea. (Several are suggested in the resource unit.)
 - People love the water for many different reasons. Close your eyes and imagine you are on the water: on a sailboat, a raft, swimming at the beach, or floating in a pool.
 - How does the rhythm of the water make you feel?
 - Why is this rhythm so satisfying and soothing?
 - Today we are going to study a poem in which the author, John Masefield, expresses his love for the sea and manages to capture the sea's rhythm in his lines. We will hear it twice. Listen the first time for the things Masefield loves about the sea. (Discuss.) I'll read the poem again. Listen the second time for the swelling and subsiding rhythm of the waves, and mark the rhythmic lines with a dot.

DEVELOPMENT

- . Distribute Worksheet 10 to the class.
- . Read the poem aloud.
 - Why does Masefield love the sea so much? (Elicit emotional reasons in addition to the physical pleasures of being on the sea.)
 - Imagine that you are on the boat with Masefield. Based on one stanza in the poem, write a brief description of what you see and feel.
 - How can you tell that Masefield loves the sea?

- How does Masfield make you feel the pleasures of the sea?
- Yesterday we discussed the role of rhythm in poetry. What do we mean by rhythm?
- . Draw a wavy line on the board to represent the configuration of waves in the sea.
 - How could a poet arrange accented and unaccented syllables to approximate this wavy line? (A series of unaccented syllables is like the trough, and an accented syllable is like the crest.)
 - Read the poem again.
 - How does the first line in the poem create a wavelike rhythm?
- . Have students write the line in their notebooks, capitalizing the accented syllables. (I MUST/go DOWN/to the SEAS/again/to the LONE-ly SEA/and the SKY)
 - Where else does Masfield create this rhythm?
 - Why does the pattern "unaccented, unaccented, accented" (tap it out) create a swaying, swelling wavelike rhythm in this poem, and a trotting, galloping, horse-like rhythm in yesterday's poem?
 - This poem ends with a wish. How is the rhythm of the poem connected to that wish?
 - How does "quiet sleep and a sweet dream when the long trick's over" express a wish that all people have, even people who are not sailors?

SUMMARY

- . Have a student read "Sea Fever" aloud to the class in a rhythmic but not sing-song voice.
 - Why is rhythm so important in this poem? (Read assignment from Lesson 9 aloud.)

ASSIGNMENT

- . Ask students to answer, in composition form, one of the questions below:

How does "Sea Fever" bring us closer to another person, in this case, the poet?

OR

How does the poem support the idea that death is not so terrible if you have lived your life fully and satisfied yourself?

ENRICHMENT

- . Many poems express love and yearning for the sea, and many use its rhythm and music. Good examples include Matthew Arnold's "Dover Beach," William Butler Yeats' "The Lake Isle of Innisfree," portions of Byron's "Childe Harold's Pilgrimage," Allen Cunningham's "A Wet Sheet and a Flowing Sail," and Robert Southey's "How the Water Comes Down at Lodore." Have students compare their rhythms or their authors' attitudes toward the sea.
- . Have students read or listen to recordings of sea chanteys in order to construct a realistic picture of a seaman's life at sea, including its drudgery, tedium, isolation, adventure, and rewards. Since chanteys are work songs, they reflect the rhythm of the sailor's work. Students can imagine doing the sailors' work to the rhythm of the chanteys.

Sea Fever

John Masefield

I must go down to the seas again, to the lonely sea and
the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white
sail's shaking,
And a gray mist on the sea's face and a gray dawn
breaking.

I must go down to the seas again, for the call of the
running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume,^o and the
sea gulls crying.

I must go down to the seas again to the vagrant^o
gypsy life,
To the gull's way and the whale's way where the wind's
like a whetted knife;
And all I ask is a merry yarn from a laughing
fellow-rover,
And quiet sleep and a sweet dream when the long trick's^o
over.

Lesson 11

TOPIC Symbolism

AIM How does Robert Frost use a symbol to say more than what is stated in "The Road Not Taken"?

PERFORMANCE OBJECTIVES Students will be able to:

- . define symbol.
- . explain how the symbolic road in "The Road Not Taken" helps Frost share an experience with the reader.

MATERIALS

Duplicate copies of Worksheet 11. ("The Road Not Taken")

MOTIVATION

- Someday soon you will have to make an important choice: Go to college or get a job.
- Should you make the same choice as your friends? Why or why not?

DEVELOPMENT

- . Distribute copies of Worksheet 11.
- . Read "The Road Not Taken" aloud to the class, twice.
 - What problem does the traveller face?
 - Describe what the traveller does about this problem.
 - Why did the traveller choose the second road?
 - How could this choice affect him so much?
 - How are you like the traveller at the crossroads?
- . Display examples or photographs of symbols from everyday life. (a traffic light, the Statue of Liberty, the flag, the American eagle, handcuffs)
 - What do all of these have in common? (Elicit a definition of symbol: something which stands for something else, usually for a concept.)

- How are symbols used in cowboy movies? In religion? In other works of literature? (the "good" cowboy's white clothes and horse; the crucifix, Star of David)
- What are our symbols for evil, courage, strength, wisdom?
- How does the last stanza of the poem indicate that the crossroads in the woods mean more than just going left or right in the woods one day? What do the crossroads symbolize?

SUMMARY

- How does the symbol of the crossroad help Frost share an experience with you?

APPLICATION

- How did "Sea Fever" bring you closer to the poet/to yourself? (Refer to assignment from Lesson 10.)

ASSIGNMENT

- Write in two well written paragraphs:

How is the road in the woods in "The Road Not Taken" like the "long trick" in "Sea Fever"?

OR

I took the road less travelled by when I _____.
(Be sure to indicate the difference your decision made.)

ENRICHMENT

- . For further reading, recommend "First Lesson" by Philip Booth.

THE ROAD NOT TAKEN

Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Lesson 12

TOPIC Symbol and Theme

AIM How does Frost symbolize the conquest of feelings of isolation in "The Tuft of Flowers"?

PERFORMANCE OBJECTIVES Students will be able to:

- . explain how nature and the sharing of thoughts and feelings can help overcome feelings of isolation.
- . define theme.
- . explain how "The Tuft of Flowers" develops the theme of the conquest of feelings of isolation.

MATERIALS

Duplicate copies of Worksheet 12. ("The Tuft of Flowers")

MOTIVATION

- Can you remember a time when you were all alone? (Share students' memories.)
- What are your first emotional reactions to the thought of being all alone? (Have students share their reactions.)
- Is it possible to be alone but not isolated? (Meanings of alone/solitary, isolated/apart should be elicited from group.)

DEVELOPMENT

- . Distribute copies of Worksheet 12.
- . Read the poem aloud.
- . Explain that to make hay, someone has to turn the mown grass.
 - Why was the speaker disappointed when he went into the field to work?
 - Why do you think he felt this way?
 - Why was the butterfly "bewildered" when it came to the field?

MEDIAL SUMMARY

- In what ways do the man and the butterfly have a similar condition?
- Why did the mower leave the tuft of flowers?

- Why should finding the tuft of flowers change the speaker's mood? (The flowers show the ability of nature to link people; the two separate workers are joined by their appreciation of the flowers.)
- How does this poem tell us something important about people?

APPLICATION

- . Have students make up a new title for the poem. These titles are to express the important ideas in the poem that are discussed in class.
- . Review student titles.
- . Introduce, and define, theme: an idea that the whole poem develops; the main idea that the poet tries to communicate.

SUMMARY

- Write in a clear organized paragraph:

What is one theme of this poem? (Elicit: the need for a "sense of community" with others; the ability of nature, or of beauty, to connect people; the beneficial effects of sharing) State the theme in universal terms, without reference to the workers or the tuft of flowers in the poem.

ASSIGNMENT

- Write two well organized paragraphs about a time when you felt alone, or about a time when you shared thoughts or feelings with another person. Why is sharing so valuable?

ENRICHMENT

- . Have students think of being alone, but this time creating their own images of being alone. What moods do these images evoke? What ideas about being alone do they express?

Worksheet 12

The Tuft of Flowers

Robert Frost

I went to turn the grass after one
Who mowed it in the dew before the sun.

The dew was gone that made his blade so keen
Before I came to view the levelled scene.

I looked for him behind an isle of trees;
I listened for his whetstone^o on the breeze.

But he had gone his way, the grass all mown,
And I must be, as he had been,—alone,

"As all must be," I said within my heart,
"Whether they work together or apart."

But as I said it, swift there passed me by
On noiseless wing a bewildered butterfly,

Seeking with memories grown dim o'er night
Some resting flower of yesterday's delight.

And once I marked his flight go round and round,
As where some flower lay withering on the ground.

And then he flew as far as eye could see,
And then on tremulous wing came back to me.

I thought of questions that have no reply,
And would have turned to toss the grass to dry;

But he turned first, and led my eye to look
At a tall tuft of flowers beside a brook,

A leaping tongue of bloom the scythe had spared
Beside a reedy brook the scythe had bared.

I left my place to know them by their name,
Finding them butterfly weed when I came.

The mower in the dew had loved them thus,
By leaving them to flourish, not for us,

Nor yet to draw one thought of ours to him,
But from sheer morning gladness at the brim.

The butterfly and I had lit upon,
Nevertheless, a message from the dawn,

That made me hear the wakening birds around,
And hear his long scythe whispering to the ground,

And feel a spirit kindred to my own;
So that henceforth I worked no more alone;

But glad with him, I worked as with his aid,
And weary, sought at noon with him the shade;

And dreaming, as it were, held brotherly speech
With one whose thought I had not hoped to reach.

"Men work together," I told him from the heart,
"Whether they work together or apart."

Lesson 13

TOPIC Theme: Prejudice

AIM How does Langston Hughes explore the effects of prejudice?

PERFORMANCE OBJECTIVES Students will be able to:

- . define theme.
- . distinguish the theme from the subject of a poem.
- . state and explain one theme from Langston Hughes' poetry.

MATERIALS

Duplicate Worksheet 13. ("Mother to Son," "Dream Deferred")

MOTIVATION

- . Have students write a short paragraph about a time when a person was prejudiced against them.
 - How would you feel if, when you were growing up, you learned that you couldn't go to college or get a good job because of the color of your skin?
 - How would you react? (Refer to assignment of Lesson 12, "On Being Alone.")

TRANSITION

- Today we are going to study two poems by a Black American poet, Langston Hughes, who experienced prejudice. Let us see if we can get a picture of how prejudice affects people and how they react to it.

DEVELOPMENT

- . Distribute copies of Worksheet 13.
- . Read "Mother to Son" aloud to the class.
 - What do you think the mother means when she says, "Life for me ain't been no crystal stair"?
 - What extended metaphor does she use to show the difficulty of her life? (Explain: "the splinters, tacks, and bare floor," "goin' in the dark/Where there ain't been no light," "reachin' landin's/And turnin' corners.")
 - Do you think she gave him good advice? Why?

MEDIAL SUMMARY

- The mother and son showed two ways of reacting to prejudice. What are these?

DEVELOPMENT

- Our next poem "Dream Deferred" shows other alternatives to giving up.
- . Read "Dream Deferred" to the class, twice.
- In the first ten lines, Hughes compares a "dream deferred" to five different things. What are they?
- What kinds of comparisons does Hughes employ? How do these comparisons aid him in communicating his ideas? (The metaphors provide vivid, clear images of feelings of frustration and rage because a dream, wish, hope is not fulfilled.)
- What dreams did Black Americans have to defer for many years? (freedom to vote, work, study)
- How did those dreams finally explode? (civil rights movement)
- According to the comparison Hughes makes, does deferring a dream lead to constructive or destructive results, or both? (Students may develop their answers to this question in a paragraph.)
- How do the titles of these poems tell you what they are about, or what they mean? Let's call these subject titles.
- . Have students make up their own "meaning titles" for these poems. Review these.
- What is the difference between the subject of a poem and its meaning?
- . Give the class a definition of theme: an idea that is supported by the whole poem; a meaning that the author wanted to develop.

SUMMARY

- . Have students complete:
 - The theme of "Mother to Son" is _____;
 - the theme of "Dream Deferred" is that _____.(Instruct students to phrase the theme concisely without mentioning characters in the poem, and in the third person.)

APPLICATION

- What are the different ways prejudice affects people?
- Which reactions to prejudice are the most constructive?

ASSIGNMENT

- Pick one poem already studied in class. For this poem, write a brief composition of at least three paragraphs explaining the theme. Be sure to phrase your statement of the theme clearly.

ENRICHMENT

- . Have students read more poems and stories by Langston Hughes, in order to construct a portrait of life in Harlem.
- . Have students investigate the Civil Rights movement and riots of the 1960s, using library resources.
- . For further reading: "Lies" by Yevtushenko, Martin Luther King's "I Have a Dream" speech, Black Boy by Richard Wright, and A Raisin In the Sun by Lorraine Hansberry. (See Drama unit.)

Worksheet 13

Mother to Son

LANGSTON HUGHES

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I've been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I've still goin', honey,
I've still climbin',
And life for me ain't been no crystal stair.

Dream Deferred

LANGSTON HUGHES

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?

Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

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Lesson 14 (1-2 days)

TOPIC Theme: Success

AIM How do John Updike and Percy Bysshe Shelley develop different themes on the subject of success?

PERFORMANCE OBJECTIVES Students will be able to:

- . identify the themes of "Ex-Basketball Player" and "Ozymandias."
- . explain Updike's and Shelley's attitudes toward success in writing.

MATERIALS

Duplicate copies of Worksheets 14A and 14B. ("Ex-Basketball Player" and "Ozymandias")

MOTIVATION

- . Write "A Poet's Proverb," by Arthur Guiterman, on the board:

"True success is that which makes
Building stories of old mistakes."

- What do these lines mean to you?
- What is your definition of success?
- . List on the board, in two columns, different types of success. For example:

winning a contest	enjoying a happy marriage
getting an A on a paper	raising a family
being chosen most popular	building a career
person in your grade	becoming rich
- What is the difference between the two types of success? (Elicit that one is momentary, the other long-lasting.)
- What attitudes/value do you need to develop a long-lasting success out of a temporary one?

DEVELOPMENT

- Today we are going to study two poems about people who enjoyed success at some point in their lives. Let's see how the poets evaluate the success each one had.
- . Distribute copies of Worksheet 14A.
- . Read "Ex-Basketball Player" to the class.
 - Does the author consider Flick to be a success now? How do we know this?

- What symbols, metaphors and images does he use to tell us what he feels about Flick? (Pearl Avenue; "idiot pumps five on a side")
 - Where does Updike suggest that Flick might have been better off had he developed some other skills besides playing ball?
 - Why do you think he leaves the reader with the image of Flick nodding to the candy rack?
 - What sort of success did Flick enjoy as a basketball player, momentary or long-lasting? Explain.
 - Yesterday we discussed the difference between the subject and the theme of a poem. What is the subject of this poem? What is the theme? What theme title can you make for it?
 - Would you consider yourself a success if you were the most powerful king on earth? Let's see what Shelley's attitude is toward the powerful king, Ozymandias.
- . Distribute copies of Worksheet 14B.
 - . Read poem to class, twice.
 - What do we learn about his attitude towards his people? Towards other kings? He had a huge statue made of himself. What does that tell you about him?
 - What does the broken statue symbolize?
 - Picture the vast statue in the desert saying to all the world, "Look on my works, ye Mighty, and despair!" How does the image of the "lone and level sands" turn the tables on Ozymandias?
 - . Elicit concept of irony. (Irony: a form of expression implying something different from what is expected)
 - Ozymandias enjoyed fabulous success in his lifetime; did Shelly portray his success as momentary or long-lasting? Explain.

APPLICATION

- Write in one well-constructed sentence:

The theme of this poem is _____.

ASSIGNMENT

- . Have students finish presentations for "A Festival of Responses to Poetry." Review the notes taken during this poetry unit to help in preparing this project.

ENRICHMENT

- . Have students study the definition of irony in a poetry text and prepare a report on several ironic poems, e.g., "Richard Cory" by Robinson and "The Man He Killed" by Hardy.
- . Have students research Shelley's political ideas to increase appreciation of his attitude toward tyranny.

Ex-Basketball Player

JOHN UPDIKE

Pearl Avenue runs past the high-school lot,
Bends with the trolley tracks, and stops, cut off
Before it has a chance to go two blocks,
At Colonel McComsky Plaza. Berth's Garage
Is on the corner facing west, and there,
Most days, you'll find Flick Webb, who helps Berth out.

Flick stands tall among the idiot pumps—
Five on a side, the old bubble-head style,
Their rubber elbows hanging loose and low.
One's nostrils are two S's, and his eyes
An E and O. And one is squat, without
A head at all—more of a football type.

Once Flick played for the high-school team, the Wizards.
He was good: in fact, the best. In '46
He bucketed three hundred ninety points,
A county record still. The ball loved Flick.
I saw him rack up thirty-eight or forty
In one home game. His hands were like wild birds.

He never learned a trade, he just sells gas,
Checks oil, and changes flats. Once in a while,
As a gag, he dribbles an inner tube,
But most of us remember anyway.
His hands are fine and nervous on the lug wrench.
It makes no difference to the lug wrench, though.

Off work, he hangs around Mae's Luncheonette.
Grease-gray and kind of coiled, he plays pinball,
Sips lemon cokes, and smokes those thin cigars;
Flick seldom speaks to Mae, just sits and nods
Beyond her face toward bright applauding tiers
Of Necco Wafers, Nibs, and Juju Beads.

OZYMANDIAS

Percy Bysshe Shelley

I met a traveler from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'"

Lesson 15

TOPIC A Festival of Responses to Poetry (Allow more than one day)

AIM How do we "become poets" when we share our responses to poetry?

PERFORMANCE OBJECTIVES Students will be able to:

- . appreciate how poetry evokes creative responses in a variety of media.
- . recognize the importance of sharing responses to poetry.
- . explain, in writing, the extent to which their understanding of a poem, of themselves, or of others has been enriched by sharing reactions to poetry.

MOTIVATION

- . Present a model response to the poetry project. This might be the teacher's own response, or a student's response that the teacher has selected and reviewed in advance.
- How are we similar to the poet when we communicate our personal reactions this way? (Establish criteria for evaluation: through effective reading, through employing other art forms, media, through creating our own images and figures of speech, through using our imagination)

DEVELOPMENT

- . Have students present their poetry projects.
- . Elicit questions and class reactions.
 - To what extent does the presentation change your reaction to the poem?
 - What was the "poetry" in the presentation?

SUMMARY

- . Have students write an answer to "How do these presentations extend your understanding of yourself and others?"

"A poem invites you to feel. More than that it invites you to respond."

Muriel Rukeyser

Comprehensive Vocabulary, Including Literary Terms, for the Poems in This Unit

From the lists below, teachers should select the vocabulary words appropriate to their classes. Literary terms are underlined. Words that appear in more than one poem are listed under the poem in which it first appears.

"O What Is that Sound"
parson
stanza

"Listening"
keen
flared

"Cat!"
sleek (y)
dither (y)
hither (y)
thither (y)

"Steam Shovel"
amiably

"Fueled"
seedling

"Winter"
nail
greasy (sweaty)
keel (skin)
saw
crabs (crab apples)
image

"Lost"
desolate
simile

"I Am a Rock"
shroud
disdain
askance line 28
spume line 29
chaff line 40
roan line 43
burgesses line 59
rhythm

"The Great Lover"
benison
poetic catalogue
figurative language
metaphor

"How They Brought the Good News"
crew line 14
resolute line 23
bluff line 24

"The Lake Isle of Innisfree"
wattles
glade
linnet

"Sea Fever"
vagrant
whetted
trick

"The Road Not Taken"
diverged
trodden
symbol

"The Tuft of Flowers"
tuft
whetstone
o'er
withering
tremulous
scythe
flourish
kindred
henceforth
theme

"Ex-Basketball Player"
squat
tiers

"Ozymandias"
antique
visage
sneer
mocked
pedestal
colossal
irony (optional for enrichment)

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